

THE MUSICAL WORLD,

A WEEKLY RECORD OF
Musical Science, Literature, and Intelligence.

To know the cause why music was ordained,
Was it not to refresh the mind of man,
After his studies or his usual pain?
Then give me leave to read philosophy,
And, while I pause, serve in your harmony.

TAMING OF THE SHREW.

JULY 14, 1837.

No. LXX.—VOL. VI.

PRICE 3d.

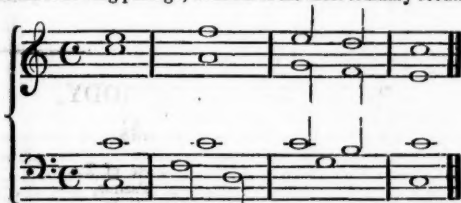
DOCTRINES RESPECTING THE SCALE.

BY GEORGE HOGARTH.

PART III.

NEXT, in regard to HARMONY; the impossibility of obtaining perfect intervals may be made apparent by one or two simple examples.

Take the following passage, which is of the most ordinary occurrence—



The lowest part, or bass, is the series of notes given in the preceding example; and it is evident from what has been said, that, in order to prevent the falling of the pitch, the interval between *F* and *D* must be tempered, so as to keep every note in its true place in the scale of *C*; that is to say, *F* must be a true fourth, *D* a true major second, and *G* a true fifth. Now observe what happens in regard to the harmony.

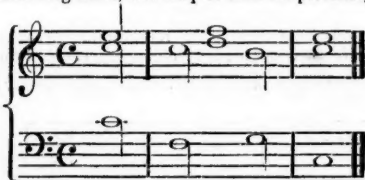
The semibreve *F*, in the second bar, is first the octave of *F* in the bass, or the fourth of the scale, and then the minor third of *D*. But it has been shown that *F* cannot be at the same time the true fourth of *C* and the true minor third of *D*; and therefore the *F* being necessarily held on at one unvarying pitch, must be a false minor third to *D*, if it be a true octave to *F*.

Again;—the semibreve *A* in the same bar is first the major third of *F* in the bass, and then the fifth of *D*. It has been shown that *A* cannot be at the same time the true major third of *F* and the true fifth of *D*; and therefore the *A* must necessarily be a false fifth to *D*, if it be a true major third to *F*.

The only way to obtain *perfect intonation* in both these cases, would be for the singers to divide the *F* and *A* into two different sounds, and endeavour to sharpen them in the middle, in place of sustaining them steadily at the same pitch. But what singer ever dreamed of such a thing? The purity of these notes depends on the smoothness and precision with which they are sustained; and if this be done, the ear easily tolerates the false harmony they make with the bass.

If it be said that the *D* in the bass may be flattened, so as to be a true minor third to *F* and a true fifth to *A*, the answer is, that the singer of the bass would (as we have seen) drag his part below its proper pitch. He would also produce bad harmony between his own part and that immediately above, which has *C* the minor seventh. If the *D* be dragged below its proper place, as the major second of the scale, it no longer forms a true minor seventh with the *C* above it; and, though the minor seventh is a discord, yet it is hardly necessary to say, that, to make good harmony, discords must be sounded in tune as well as concords.

Take the following notes, still simpler than the preceding—



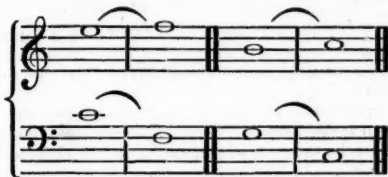
The harmony here must be imperfect. *F* and *D*, a minor third, are held on during a whole bar. But, in order to form a true minor third with *F*, the *D* must be flattened a comma below its pitch as the major second of the scale, in which case it is not a true fifth to *C* in the bass. If the *D* be made a true fifth to *C*, then the *F* and *D* must be sustained during a whole bar, making a minor third too small by a comma. There is no other alternative but that of *tempering* these false intervals so as to diminish their harshness; and this will be done by taking the *D* a *very little* below its true pitch, so as to divide the imperfection between the minor third and the fifth. When the *D* is flattened in this manner, the major third from *C* to *E* will no longer be divided into a major tone and a minor tone, but into two tones very nearly equal; and this is what is done on keyed instruments.

Take a violin and a violoncello in perfect tune, and play the following notes—



The major third will be false, the E (sounded on the first string) being too sharp. This is in consequence of the violin being turned by fifths. Violin-players, however, have no hesitation to play this chord in a passage of *double-stops*; its transient harshness being overlooked for the sake of the general effect.

And this leads to an important remark: this *sharp* major third, though false in theory, and harsh to the ear when taken by itself, is in very frequent use in the most perfect harmony that can be produced. It is found by experience, that, in melody, the ascent from the third to the fourth, or from the seventh to the octave, is a smaller interval than the major semitone. All fine singers or violin-players, bring the E so near to the F, and the B to the C, that they afterwards glide from the one to the other by the most minute and delicate interval used in practice. Thus;—



The thirds in the harmony are too sharp, but their harshness melts away in the melodious progression of the parts, and their close in a perfect octave.

Chladni has mentioned this fact in the following terms, which we translate literally. "Some persons who are occupied with practice, reproach theory with having given a minor semitone $\frac{2}{3}$, as from c to c sharp for example, less than the major semitone $\frac{1}{2}$, c to d flat, although the minor semitone has often a better effect if it be taken a little sharper. Nevertheless the theory is correct; and the reason why a minor semitone bears, or sometimes requires to be a little higher, is, that a sharpened sound generally rises to its neighbour above, and the ear loves to prepare or anticipate a little the tendency to the following sounds."

The late M. Choron states the matter more broadly, and affirms that the common theory is quite erroneous on this subject. In his edition of Albrechtsberger's *Treatise on Composition*—the author having described the major and minor semitone in the ordinary way, M. Choron says in a note, "the author has here fallen into an error very generally received, and which is the less excusable, as being equally contrary to observation and reasoning. It is matter of perfect evidence, that, in the division of the tone from c to d into two semitones, that from c to c sharp is greater than that from c sharp to d; for c sharp is sensibly nearer to d than to c. Observation is sufficient to demonstrate this truth, quite independently of theory." And M. Choron elsewhere lays it down as a general proposition, that, in place of what is called the major semitone being greater than the minor semitone, *the reverse is the case*.

It is not necessary for us to inquire whether M. Choron's proposition be correct to its full extent. There can be no higher authority than his; and we believe his doctrine is now generally adopted. But we use his authority and that of Chladni, at present, as testimonies to a fact, which, indeed, we have heard affirmed by many eminent musicians, and for which, too, we have the evidence of our own ears, that when a note rises by a semitone to the next degree of the scale, it is the smallest semitone that is used. And, if this be the case, (as is shown in the last examples) false harmony is inevitable.

The result of all this is, that Colonel Thomson has committed a great error in asserting that "there is no imperfection in the scale of nature." It is impossible to find half-a-dozen bars, either of melody or harmony, which could be sung without false intervals in succession or combination; and temperament is a necessary consequence of these natural imperfections. Temperament, thus derived immediately from nature, has been formed into a system, which, instead of being a barbarous invention, is the foundation stone of the great superstructure of modern music. It was in consequence of temperament having previously existed, that it was applied to the scale of the organ. It was in consequence of its having been previously known, that the natural imperfections of the scale rendered it necessary to temper or modify some intervals in order to diminish the harshness of others, and of its having been felt that the ear could accommodate itself without offence to these minute alterations, that musicians were led to the great discovery, that, by dividing the octave into twelve semitones, a scale of fixed sounds could be obtained, any one of which could be assumed as the fundamental sound of a piece of melody or harmony, with sufficient accuracy of intonation for practical purposes. Though the deviations from perfect intonation were thus rendered more frequent, they were not greater than those which arose out of the natural imperfections of the scale; and ears which could tolerate the one could also tolerate the other. From the formation of this scale of fixed sounds, and its application to the organ, proceeded the knowledge of the relations of keys to each other, and the whole system of modulation: and it is the very defect (if it must be so called) of this sublime instrument—the convertibility of its fixed sounds from the scale of any key to that of any other—which has enabled the greatest masters in every age to penetrate into the deepest recesses of harmony.

The relations of keys, on which the whole system of modulation is founded, consist in the sounds which one key has in common with another. The keys of *c* and of *G* have every sound in common except *f*, which, in the latter key must be made sharp; and a transition is made from the one to the other, merely by altering that note. The keys of *c* and *D* have every note in common except *f* and *c*, both of which in the latter key must be made sharp. But the very principle of relation between the keys depends on all the notes, which are not expressly altered, being considered identically the same. The note *A* for example, is common to the keys of *c* and of *G*; it is the sixth of the one and the second of the other, and the two notes *G*, *A*, may be considered as belonging to either key. But, if the scales of these two keys are tuned exactly according to their ratios, the note *A* in each is no

longer the same sound. As the sixth in the key of *c*, it is a *minor tone* above *a*; as the second in the key of *c*, it must be a *major tone* above that note. Compare in like manner, the keys of *c* and of *d*, and it will be found, not only that the *F* and *c* are altered, but that the *E* and the *A* in the latter key, are, according to their ratios, different sounds from what they are in the key of *c*. The notes *d*, *e*, are common to the keys of *F*, *c*, *G*, *D*, and *A*; and, as fixed sounds, may be treated as belonging to any of these keys: but, if considered in their theoretical position in the scale of each of these keys, the above two notes would be found to represent sounds differing in pitch, and in the interval they form with each other, so that the relation among these keys, derived from the notes common to all of them, would no longer exist.

The use of the *Enharmonic genus*, in modern music, is wholly the result of the fixed sounds produced by *temperament*. Nobody is so absurd now-a-days as to talk of the Enharmonic scale, as being a series of sounds proceeding by quarter-tones. It is now quite understood that there is no such thing as the Enharmonic scale, although in many musical systems we see such a preposterous scale exhibited as *c*, *c* sharp, *d* flat, *d*, *d* sharp, *e* flat, *e*, &c.

Catel, in his *Traité d'Harmonie*, (a work of great authority) puts this matter in its true light. After explaining the *diatonic and chromatic* genera, and giving the scale of each, he says; "The Enharmonic genus is the passage from one note to another, *without the intonation of the note undergoing any sensible change*." "The chord of the diminished seventh," he continues, "is that which most naturally produces the Enharmonic genus, because it can be presented in four different forms, *without any sensible change in the intonation*." The essential principle of Enharmonic transitions is the *identity* of the sound which is represented by two successive notes; it being this identity of sound which enables the composer to pass from one key to another, which, but for this, would have no relation to it.

If, then, any improvement be desirable in the scale of instruments with fixed sounds, it is not required to the extent, nor can it be effected in the manner, demanded by Colonel Thompson and the other musical reformers of his class. Meanwhile let us "take the good the gods provide us," and not reason ourselves out of our veneration for the works of Sebastian Bach, Handel, and Beethoven, or our admiration of Moscheles, Mendelssohn, and Thalberg, by persuading ourselves that these men "play out of tune and call it music."

ON THE STATE OF THE ROYAL ACADEMY OF MUSIC.—No. 2.

BY COLLET DOBSON.

Lord Burghersh's Subornation of Insincerity.

ABOUT a week after the publication of my first article on this subject, a letter was sent by the pupils of the academy to Lord Burghersh, expressing (as I am informed) a feeling of disgust at an article published by a late student; declaring that the said article contained numerous mis-statements, and ending

with thanks to Lord Burghersh for his care of the interests of the Academy. I wrote to one of the pupils who had signed this letter, to furnish me with a copy for publication, but have received no answer.—I have since been informed that Lord Burghersh has replied to the students. I suppose these documents are valuable only in proportion to their scarcity, and will therefore not be made public. The letter of the students appears to be a singular production. It accuses me of making numerous mis-statements, and does not point out one of them. (I quote from memory, and am subject to correction.) It is signed by many instrumentalists, and by one singer. Now my remarks referred principally to the education of singers, though I certainly said, and continue to say, that the education of the instrumentalists is by no means what it ought to be. The letter does not assert the existence of any orchestral practice not known to me, and must therefore be taken as a token that the students, if really satisfied at all, are content to do without extensive practice. Indeed I fear this is the case with some of them; for I heard complaints that they had to play the Messiah so much at the Ancient Concerts; and on asking if they had ever played it at the Academy, was answered: "Yes, about three years ago." Imagine an amateur confessing that he went through the Messiah only once in three years! How the despised "bricklayers and tripe boilers" would shrug their shoulders at the idle dog; but in a national establishment for the promotion of music, the thing is actually acknowledged without a blush. So much for the treatment of the players. Were I to say all I know, and know too well, of the ignorance of some singers, who have left the Academy, none but my intimate friends would believe me:—it is quite shocking. I am sorry for Lord Burghersh's sake that no more singers than one have signed the complimentary letter, but of my male contemporaries, who were never more than four, two had then left the academy, and one has left since. I am told that one more has entered the establishment very lately. So much for the competency of the students to form an opinion on the management of the institution. But the public would be much mistaken if they thought that all the pupils who signed the document in question, really thought it just. A few really conceived (heaven knows why) that they were stigmatized by my remarks on Lord Burghersh. These were the leaders, and the others dared not refuse to follow. A meeting of the pupils was held in the academy; but even there persons were not wanting to express their dissatisfaction with the present system of mismanagement. The letter before alluded to, was agreed upon and signed by all those who were angry with me, or *afraid of Lord Burghersh*. To my certain knowledge it was not read by all who signed it.

It is perhaps not generally known that servility and dissimulation towards Lord Burghersh are the order of the day at the Academy. It is the custom, when his lordship enters a room where the students are assembled, for every body to rise up; no one dares to speak to him boldly or without flattery: he resents the smallest control or advice, and will not hear for a moment the language of truth. In short they who are too honest to delight in flattering him, are content to hold their tongues as much as possible in his presence. The consequence of all this is, that his lordship is despised. The students applaud his music before his face and laugh at him behind his back. Let any

person in the profession who doubts this, speak his mind freely and openly to Lord Burghersh, and he will soon be convinced that what I say is true. As to the Academy students, let him who has never laughed at Lord Burghersh in my presence, cast the first stone at me. More than one of those who have signed the letter of compliment (to say nothing of certain gentlemen who shall be nameless) would look rather foolish if I were to repeat all I have heard them say on this matter. To flatter Lord Burghersh being a rule of the academy, it is not surprising that the pupils should administer a dose of his lordship's favorite cordial. If some hypercritical moralist think Lord Burghersh to blame for this subornation of insincerity, it may be replied that people must get on in the world in some way or other; and that, as the musical education at the academy is not sufficient to insure to all the pupils a good standing with the public, a knowledge of the art of flattery may enable them to succeed with the aristocracy. The letter above mentioned speaks (I am informed) of my making no complaint to the superintendent. I suppose that any complaint relating to me personally would have been listened to, and perhaps it might have been redressed; but I do not pretend to be worse off than the rest; and if I have mentioned any circumstance relating to myself, it is only to show the way in which many others are also neglected. I have no reason to believe that any member of the establishment had a *spite* against me;—in short, I have nothing at all to complain of—except that the inducements held out to enter the academy are fraudulent; that the whole establishment is a piece of humbug; and that for acquiring the practice of the orchestra, any party of Amateur mechanics is preferable (for a singer) to the Royal Academy. Let Lord Burghersh disprove this if he can; or if he wish to prove that he is not to blame, let him call a meeting of the 360 students who have left the academy, and whom that academy professes to have educated; and let these testify to his lordship's tender care. I fear that many of the 360 are now cursing their stars that they ever entered the profession; and also fear that they are left without the power of gaining by it a comfortable livelihood; without that thorough love of the art, which would prevent poverty from being misery; and without that spirit of independence which would prevent their being ashamed to undertake a mechanical employment. Can Lord Burghersh controvert this? I believe he cannot.

ROYAL ACADEMY OF MUSIC.

In the *Morning Chronicle* of Saturday last, a letter appeared, signed "P," professing to be a reply to Mr. Collet Dobson's first article, published in 67 of "THE MUSICAL WORLD." The only portion of "P's" letter deserving attention, is that wherein he states, that being the father of a female pupil now in the Academy, he is quite satisfied with paying his thirty-nine guineas per annum, for her instruction; and does not even object to a *fifteen guineas* extra for *omnibus fares* to and fro!! "P's" daughter it seems is a piano-forte player; now the weight of Mr. Dobson's objections was directed against the *vocal* department of the academy: the instrumentalists he acknowledged are more judiciously

treated; and for the reason—that they and the scholars in composition, are not so much interfered with, or their time frivolously wasted. Knowing, moreover, how admirably the piano-forte masters in the academy are qualified to discharge their duty towards the pupils, it would have been a matter of surprise to us had “P” found cause for dissatisfaction. But why did not “P” subscribe his name at length to his letter? He surely was sincere in advocating the cause of the establishment which has been attacked; and as surely would he or his daughter have lost nothing by an open championship in the cause of her “Alma Mater.” The fact is, that from two or three minor points in the letter, we strongly suspect that it was not written by any father of any pupil connected with the academy. The article in “The Musical World,” had the real author’s name attached; and if the president or directors of that establishment had been able and inclined to disprove Mr. Dobson’s charges, our pages should have been freely opened to them for that purpose; for, a strong ground of objection in his letter calls for disproof or redress; viz. that six hours a-week are not sufficient practice in singing. We would add, that it is not sufficient for an amateur in any science or art, to become an adept in it—still less for one who is to make it his profession. Six hours a-week of practice would not make a first-rate shoemaker. The small portion of practice during the week; the total deficiency of practice with the orchestra, except when rehearsing for the concerts, and the all-but total abandonment of the great classical masters, are the grounds of Mr. Dobson’s complaint; and these require the attention of the directors of the institution. We have no antipathy against the academy, as an academy; but against the mismanagement of it. If, however, we are to be answered by side winds only, and anonymously, we shall resort to the same weapon—a course upon such an occasion we had resolved not to pursue. The subjoined letter may possibly be as little connected with any pupil of the academy, as “P’s” letter with a father of one: at all events appearances of authenticity are fully as much in its favour; and if it be genuine, the managers will perceive that Mr. Dobson is not the most dangerous, because the most open, objecter to their present system of misrule. A good bold crack in the brickwork of your house is doubtless an alarming visitor; but that most insidious of all dilapidators—the DRY ROT, is worse. The directors of the academy had better pull down, and rebuild.

Royal Musical Academy, Tenterden Street.

SIR,—The spirited letter of my old acquaintance, Mr. Dobson, published in the ‘Musical World,’ fell into this building like a thunder-bolt. The effect was positively appalling—and why? because it was all truth. Some found one fault with it, some found another; the only fault I found, was that Mr. Dobson had not gone still farther in his very temperate strictures on the drivelling folly here displayed both as to direction and management.

Our superintendent, Mr. Hamilton, immediately concocted a most flaming disproof on the part of the pupils as to the facts quoted. This precious document we were all compelled to sign, and it has since been forwarded to Lord Burghersh. In it we are made to say, “we view with disgust and indignation,” &c.—the fact being, that more than half of us are bursting with mortification, which we are forced to conceal under smiling countenances, at being thus compelled by situation to affix our names to this odious letter.

Every means is taken to make it appear that the document came freely, but it was, as I say, forced down our throats. You ask, of course, why, with the sentiments I here express, I signed the thing; I answer, I am obliged. I was among the first to sign, and appeared delighted at thus being allowed to participate in an expression of dissent from Mr. Dobson. What could I do? Were I to act independently, I must leave the place. Here I could not remain, after quarrelling with the authorities. My parents are making great sacrifices at home to educate me to get a livelihood by music. Of course, then, gratitude to them compels me to play the lick-spittle like the rest; and for the sake of my friends and my future bread, I must eat dirt with my brethren.

Nothing, Sir, can be more ridiculous and contemptible than our system of management. We have a great man, who enacts the part of Manager Strut with a ten-horse power. He fancies himself a composer, ('God save the mark!') and there are not wanting sycophants to play 'toady.' They tell him he is a second Lord Mornington; and, behind his back, laugh at him. We have to sing stuff which he composes and calls 'Madrigals;' nor is there one concert programme suffered to be made up without one or more of these delectable compositions. The whole thing, building, manager, teachers, &c. are under this great man's thumb. He is the real prototype of Shakspeare's 'Sir Oracle;' for no dog dare bark in Tenterden Street without his leave. *Crivelli and the rest of the masters all do their duty*, but this one man hangs like an incubus on their exertions. They know where the shoe pinches, but having good pay, hold their tongues accordingly. Why are not the concerts entirely filled up, as they ought to be, by pupils *bonâ fide* now studying in the Academy? There would always be audiences, and we should have a chance of forming a little connection, which would give us bread hereafter. If we did not sing first-rate, the visitors would be indulgent accordingly. But, no, Sir, this would not suit the president. He has favourites, for whom he is anxious to cater, out of the academy; and the consequence is, that the pupils are thrown so much into the shade, that they are scarcely listened to. If the public want to hear Mrs. A. or Mr. B. let them go to a half-guinea concert, and not come to us. It is odd some singers have not more spirit than thus to come and rob us of our small laurels.

The allusion made by Mr. Dobson to a recent occurrence is perfectly correct. Crivelli wanted a trio sung, from 'L'Elisir d'Amore,' at our concert; a trio which the three pupils had long studied and could sing with great effect. His Lordship negatived its performance, and declined even hearing them do it! Here were three young men denied the chance of being heard in public, because they had not sufficiently studied the art of 'booing.' I call upon those gentlemen to speak out in your magazine; for be assured matters have gone so far, that we must either get rid of the Lord, or he will get rid of the Academy, which is melting away daily in substance and reputation.

Pray, Mr. Editor, do not let the thing drop, get the printed rules and lists of those who subscribe. Procure the official returns, and you will find how much money has been expended in vain. The rank job stinks to Heaven, Sir, and the skin must now be stripped from off its corruption.

We want a working board of three or four managers. Let these be paid moderate allowances, for devoting a certain portion of their time weekly to looking after us. *With good masters we are well provided. Nothing, in this respect, can be better. They appear to vie with each other in kindness and attention to the pupils.*

I could say a few words about some things in the management of the ladies' department, but shall perhaps take a specific opportunity for that.

Our letter, no doubt, will be agreeably received by Lord Burghersh. Let him read it in context with this,—its comment. 'That letter was fashioned to appear a voluntary act: no assertion can be more untrue. Sugar-plums for the weak, and rods for the stubborn, will make older men sign nonsense.

The Academy has sent out some good musicians; particularly instrumental: but these have been almost first-rate when they came to us. A proof of this exists in Mr. Lucas, the fine violoncello player. As a boy, out of the Academy, this gentleman had already made himself a name. As to sight-singing, it is not too much to say with Mr. Dobson, that there is not a glee club in existence, where greater practice is not to be had, in this vital branch of our fascinating art. Let Mr. Dobson, now he has passed the Rubicon, continue the hydra-warfare. The public will not be wanting to back him through the righteous contest.

I am, Mr. Editor, your obedient servant,

INDEX.

P.S.—I get a friend to copy this letter, not even daring to let any portion of my own hand-writing, connected with this topic, leave our Tenterden Street 'prison-house.'

FUNERAL OF HIS LATE MAJESTY.

THE musical portion of the ceremony which took place at the interment of William IV. on Saturday last, consisted of Dr. Croft's justly celebrated burial service. At the conclusion of which Mr. French, a gentleman of the choir, gave out the Psalms proper for the occasion—the 39th and 90th, which were delivered to Purcell's chaunt. After this the Dean of Windsor read the lesson, consisting of that sublimely eloquent 15th Chapter of Paul's 1st Epistle to the Corinthians. Then followed the remainder of the choir service, comprising also the anthem, which consisted of the well-known verse from Handel's Funeral Anthem for Queen Caroline: 'When the ear heard him then it blessed him;' ending with, 'His body is buried in peace, but his name liveth evermore.' This was sung by Messrs. Knyvett, Young, Vaughan, Hobbs, Harris, Sale, French and Welsh, and Master Adams, one of the young gentlemen of the Chapel Royal St. James's. The Bands of the Grenadier Coldstream, and Scots Fusileer Guards performed in succession the Dead March in Saul, as the remains were borne from the Castle, till they were delivered to the Clergy at the Chapel.

Nothing surely can surpass in majestic and profound solemnity the musical part of the Protestant Burial Service; or, in affecting eloquence the divine language which has been selected for it.

Sir George Smart presided at the organ during the whole of the ceremony.

ENGLISH ORGANS AND ORGANISTS.

WITHIN these few years, Organ-building as a science has made the most satisfactory and decided advances; and as there is nothing in the whole range of the art which more immediately tends to the improvement of its professors and the public taste generally, than the uninterrupted opportunity of hearing fine music on a fine instrument, every new erection of a large organ will be hailed by the lovers of music with unmingled gratification. There has never yet been any great composer or performer who was not an enthusiastic admirer of the "king of in-

struments:" and from experience we can truly affirm that the state of the organs in any country is intimately connected with, and has a distinct bearing on, the musical taste of that country. The history of the art in England attests the truth of this assertion. Whilst the British organs were miserably small and deficient in tone, and displayed a total absence of the *pedale*, English organ composers ceased to hold any rank of importance in Europe. The glorious confusion of the fugue in our Cathedrals degenerated into the merest twaddle of a counterpoint; the voluntary became a thing of shreds and patches, diversified by alternate exhibitions of noise and childishness. The clergy no longer interested themselves in the musical portions of the service; and "the Church (to quote the words of a writer in the *Quarterly Review*) lost much by its indolence—not to say scandalous neglect of psalmody." Organists in high places, chapel-masters, and King's Chapel Directors, were appointed, whose ignorance of organ music, and organ effects, did not long remain the laughter and scorn of the profession, since, from its constant exhibition, the mind naturally united the ideas of imbecility and folly with the holders of such appointments. The highest order of musical composition, that of *instrumental* music, made no progress. But we rejoice to have our lot in brighter days—in a season in which our English organ-builders have manifested a generous emulation—an honourable ambition—which has raised them far beyond the character of mere artisans. Our country boasts of organists who have taken a station from which no continental performer can dislodge them: and if Silbermann has made his 32-feet pipes, Messrs. Elliott and Hill have raised those enormous piles *whose mouths have measured six feet in their width*: and there are other builders who would be but too happy for an opportunity afforded them of attempting the same experiments. These remarks flow from us in consequence of a recent opportunity of hearing the several new instruments constructed by Messrs. Hill and Davison, Gray and Son, and Robson and Sons; and from a comparison of the work of these artists, we are disposed to think that if the generous feeling of rivalry which now exists should happily continue, the improvements in organ-building will be so great, as to throw all past efforts into the shade. Messrs. Hill and Davison have just completed an organ on a large scale for Her Majesty's Chapel at St. James's;* another for the

* We subjoin the list of the stops in the Chapel Royal Organ, St. James's Palace. There are three rows of keys, from GG to F. An octave and a half of unison Pedal Pipes: 29 Stops—11 in the Great Organ, 8 in the Choir, and 10 in the Swell: 4 Copula Stops, and 3 Composition Pedals Movements.

GREAT ORGAN.

- | | |
|------------------------|-------------------------------|
| 1 Open Diapason, No. 1 | 7 Fifteenth (wood) |
| 2 Open Diapason, No. 2 | 8 Fifteenth (metal) |
| 3 Stopped Diapason | 9 Sesquialtra, 4 ranks |
| 4 Principal (metal) | 10 Trumpet |
| 5 Ditto (wood) | 11 Octave Trumpet, or Clarion |
| 6 Twelfth (metal) | |

SWELL TO GAMUT G.

- | | |
|-------------------------------------|---------------|
| 1 Open Diapason, No. 1 | 6 Fifteenth |
| 2 Open Diapason, or Dulciana, No. 2 | 7 French Horn |
| 3 Claribella | 8 Oboe |
| 4 Stopped Diapason | 9 Trumpet |
| 5 Principal | 10 Clarion |

CHOIR.

- | | |
|-------------------------------------|-------------|
| 1 Open Diapason, No. 1 | 5 Cremona |
| 2 Open Diapason, or Dulciana, No. 2 | 6 Bassoon |
| 3 Stopped Diapason | 7 Principal |
| 4 Flute | 8 Fifteenth |

church at Daventry, and are finishing a third for a Wesleyan chapel at Leeds. Messrs. Gray and Son have recently sent one to Gibraltar, (erected under the superintendence of Mr. Novello), built a second for St. George's Church, Wolverhampton, and are constructing a third, which is destined for Toronto in Canada. Messrs. Robson have invented a delightful little instrument (at the desire of the Emperor of Russia) which is composed altogether of brass pipes, and of amazing power and brilliancy of tone; the upper notes possessing the quality which distinguishes the cornet-à-piston, or Kent bugle; the lower, the French horn and trombone. Mr. Hill has also designed an instrument which is constructed altogether without the introduction of either wood, leather, or any of the ordinary materials of an organ. The whole is of iron or brass. The bellows, wholly iron, is blown by steam; the wind chests, also iron; and the pipes, brass: so that the power of tone is rendered (by the force of wind and quality of the metal) exceedingly penetrating. This and the instruments constructed by Messrs. Robson, are intended for the use of the newly-formed railroads at Birmingham and St. Petersburg.

One of the causes which have led to the decided improvement of organ construction in England has been, that our organ builders have become organ performers, and in the persons of Mr. Robert Gray and Mr. H. Lincoln will be found two of the most accomplished performers in this country. Mr. Davison (who has recently joined Mr. Hill,) was a pupil of Samuel Wesley, and is a very respectable organist.* We had the pleasure of witnessing a performance on the Daventry organ on Friday last, succeeded by one on the Wolverhampton, on the Monday following. Modern organ builders, like their foregone ancestors, are each distinguished from the other. If Schmidt, the Silbermanns, Snetzler, Harris, Byfield, and England, had their peculiarities, so also have Hill, Gray, Bishop, Lincoln, and Robson. Reeds, diapasons, pedal pipes, mixtures, and sesquialtras, vary in each builder, and each boasts his peculiar excellence. We are happy to say that not one English organ builder has adopted the views promulgated by Fetis and since patronized by Neukomm; that of abandoning the use of the mixtures and sesquialtras. The able critic in the *Foreign Quarterly Review*, when noticing Fetis and his absurdities on this point, justly reprobates it as only deserving the laughter of all genuine performers on the instrument. The absence of a brilliant sesquialtra is eminently calculated to suit the convenience of a bad player, but can only annoy a good one.

We were never more gratified with the extraordinary displays made by Mr. Adams, than on Monday (the 3d) and Friday last: on the former occasion it was at a private party, amongst whom was M. Thalberg, the eminent pianist; and on the latter at Mr. Gray's manufactory. He is unquestionably the Thalberg of the organ; and yet his mechanical powers of execution are absorbed by his almost incredible knowledge of harmony, and the resources of intricate counterpoint. M. Thalberg,

* This gentleman is a son of the late eminent printer, and well-known amateur and patron of the musical profession, Thomas Davison, of Whitefriars. At an early age he left the north of England, in company with Shield and Sanderson, whose names are celebrated in musical history; and from his acquaintance with Dr. Burney during the publication of "*The History of Music*," he attributed the rise of that success which attended his exertions throughout a well-spent and honourable life.

at the request of the company, gave Mr. Adams a subject to extemporize on, and no one appeared more astonished and delighted at the masterly manner in which it was treated, than the great pianist himself. M. Thalberg, as usual, enchanted the circle by prodigies of execution: and each manifested unusual exuberance of fancy and genius.

CONCERTS.

WANT of space precludes our giving the notice we had intended, to Mr. ELLA's "Matinée Musicale," which was given at No. 7, Park Crescent, on Monday last. Indeed, we have been compelled to sacrifice a detailed article upon the concert, furnished by a friend. Suffice to say, however, that the selection comprised, among other pieces, a portion of the "Guillaume Tell" of Rossini; and "Les Huguenots" of Meyerbeer; that Mme. Pasta sang magnificently; and Mrs. Bishop, Mrs. Shaw, and Mr. Balfe, to the great satisfaction of their audience; also that Mr. Schulz (under manifest disadvantages, but with uncommon credit to himself) undertook to play Thalberg's fantasia on the Huguenots, which the alarming illness we have elsewhere alluded to, prevented the composer himself from doing; that Mr. Mori led the band, and Mr. Ella conducted the vocal department. And lastly, that the performance was attended by a distinguished company of amateurs.

We must also offer the same excuse with regard to the last ACADEMY CONCERT, which took place on Tuesday, the more to be regretted by us, because we had wished to give an ample testimony of approbation in favour of young Gledhill's beautiful quartett for violins, tenor, and violoncello; also of the excellent playing of little Miss Hall, the highly promising pupil of Mrs. Anderson.

Our third and last excuse must be offered to the "SACRED HARMONIC SOCIETY," whose concert in aid of the funds of the Shipwrecked and Distressed Sailors' Asylum, took place in Exeter Hall, on Wednesday evening, to an audience, we are happy to say, of at least 1500 persons. It was well said by the *Morning Post*, with reference to this performance:—"One advantage resulting from the extension of musical taste in this country, is a corresponding employment of the art in works of charity, and it is one which deserves our notice and affectionate regard. The frequency of these contributions of the art of music to the purposes of benevolence, may have caused them lately to be less remarked; but they are not, therefore, less praiseworthy or less substantial. There is scarcely a hospital or asylum throughout the kingdom which, during the last fifteen years, has not been indebted to the spreading of musical taste for an enlargement of its sphere of utility." The selection upon the present occasion consisted of a miscellaneous act, and the "Israel in Egypt." The band was interspersed with some of our first-rate instrumentalists; such as Blagrove, the Banisters, Lindley, Harper, &c. &c. and the singers were, Misses Clara Novello, Birch, and Mrs. Alfred Shaw; Messrs. Hobbs, Alfred Novello, and Henry Phillips—all of whom, we believe, generously remitted a portion of their engagements in behalf of the charity. And, without individualizing, we may add, that *all* delighted us with their excellent performances. A new anthem by Mr. Perry, in honour of our young monarch, was performed. It is the composition of a superior musician, the final chorus being greatly the most meritorious feature in it. Never did we hear anything like the singing of the choruses in the Israel in Egypt. The overpowering grandeur of those volumes of sound rolling over us, was one of the sublimest things we ever witnessed. Well might Salomon say that Handel was "a grand decoration painter." He ranks with Michael Angelo in magnitude of conception; and the "Israel in Egypt" may be classed with the colossal monuments of Thebes and Elephanta.

THEATRES.

KING'S THEATRE.—Madame Pasta concluded her first engagement yesterday week, in her famous part, Medea. The crowded state of the house, however, prognosticated a renewed arrangement for her appearance; and, consequently, she repeated the character last evening. The opera contains much sweet music: its chief merit is in the strength and simplicity of the instrumentation, which is modelled in the style of Haydn and Mozart. The composer (Mayer) was an Italianized German. But his Italian studies appear to have engendered weakness rather than strength. The best things in the opera, are the chorus which opens the second act and the duet between Curioni and Giannoni. Rubini's song 'Dolce Fiamma' in the first act, was sung in his best style and encoored, but for what purpose that long drawling duet between Pasta and him is introduced we cannot divine, unless it be to reduce the demon-possessed serpent-crowned Medea to the condition of a drawing-room flirt.

Of Mme. Pasta's acting it is needless to say more than that it was as fine as ever. The first scene, and that with her children are her best. In the former, when Jason asks her what remains to him of all her golden promises, her reply 'Io,' was electrical. And then in the last scene, with what savage triumph she revels in the completion of her vengeance, extending her arm and laughing over her prostrate victim. It is little short of terrific. At the termination of the opera, Mme. Pasta stepped forward and received the usual hurricane of applause with her customary cordial and graceful ease.

MISCELLANEOUS.

MR. CIPRIANI POTTER.—A well merited compliment has been paid by the professors and students of the Royal Academy of Music, to the principal, Mr. Cipriani Potter. A most elegant silver inkstand was presented to him by Mr. F. Cramer in their names, after the rehearsal on Friday last, as a token of their esteem for him as a friend, and in admiration of his eminent talents as a musician. From all the ex-students of the Academy that we have conversed with, and it has been many; all have expressed themselves with esteem and gratitude when speaking of Mr. Potter.

TRIENNIAL MUSICAL FESTIVAL.—We have much pleasure to state that some gentlemen most anxious that our long established Music Meeting should not be given up, are making efforts to raise the necessary means, so that it may take place at the usual time this year.—*Hereford Journal.*

MELODISTS' CLUB.—The Duke of Sussex having offered a silver goblet to the composer of the best approved song, and B. B. Cabbell, Esq. a premium of five guineas to the composer of the next best, being members of the Melodists' Club, the adjudication took place yesterday. There were four candidates for the prize; and the goblet was awarded to Mr. Hobbs, whose song was sung by himself and accompanied by Sir G. Smart. The premium was awarded to Mr. Blewitt, whose song was sung by Mr. Hobbs, and accompanied by Sir G. Smart. The words were by Mrs. C. B. Wilson, commencing with 'Send round the wine.' Medals were presented to Mrs. Wilson, also to J. W. Burgon, G. E. Inman, and J. Garwood, Esqs. for the words of songs written for the use of the club, to be set to music next season. Labarre performed splendidly on the harp; Braham sang a new song to his old tune of 'The king, God bless him,' called 'Victoria, our queen for ever,' which was loudly encoored. A number of glees and songs were sung, and the evening was passed in the most convivial and harmonious manner

THE NICHOLSON CONCERT.—We are happy to hear that the surplus of the concert which was given for the benefit of the late Mr. Nicholson's family (after deducting all expenses) will amount to above six hundred pounds, including the donations which the managing committee have received from the admirers of poor Nicholson's inimitable performance on the flute.

M. THALBERG.—It is with much concern that we hear of the alarming illness of this highly gifted musician, and very amiable tempered man.

The week following the Birmingham Festival, there will be a music meeting at Reading; and a meeting of the Welsh bards and minstrels will be held at Abergavenny about the same time.

MANCHESTER PROFESSIONAL CONCERTS.—"A FRIEND TO TRUTH" expresses his "astonishment" at our denouncing the selection performed at the last meeting of the above society as a "conglomeration of trumpery;" and requires from us an "explanation for so styling the compositions of Haydn, Mozart, Weber, Herold, Pacini, Bishop, Spofforth, Stevens, Lord Mornington, &c. &c." Our notice, which appeared in No. 66, p. 14, was the result of one in the *Manchester Guardian*. Speaking from recollection, that paper quoted some only, and those the least meritorious, of the pieces in the selection. Our correspondent has forwarded the programme; the reader therefore may judge what proportion of it deserves the epithet of "trumpery."—**PART I.** Overture (Zampa)—Duett (The Butterfly)—Song (Lo! here the gentle lark)—Glee (Oh! strike the harp)—Song (Soldier's tear)—Glee (The Spring)—Overture (Zauberflöte) introduced instead of Sphor's Nonetto, owing to the indisposition of one of the performers.—**PART II.** Overture (Preciosa)—Song (It is not on the battle field)—Song (Il soave) Brilliant Variations, Piano Forte (Tu sordo)—Glee (Here in cool grot)—Recit. & Air (The Husbandman)—Duet (When thy Bosom)—Overture (Tancredi).

TRIBUTE TO BEETHOVEN.—It has been determined on to give a grand concert at Drury Lane Theatre on the 19th inst., to consist entirely of the works of this composer, in aid of the subscription raising at Bonn, his native place, for the erection of a monument in honour of him. A letter has been written by M. de Schlegel, of Bonn, on this subject, enclosing an address to the admirers of this great composer, which has been submitted to the managers of the Philharmonic Society, of the Ancient Concerts, the Italian Opera, and the Royal Academy, who have all expressed their disposition to concur zealously in the promotion of the object in view, and have nominated different professors to represent them in making the proper arrangements for the purpose. Foreign and native artists, both vocal and instrumental, have offered their gratuitous assistance, and are pressing enthusiastically forward to give all possible splendour to this tribute to one of the greatest geniuses the art has produced. Some have declared their intention not only to assist gratuitously, but to subscribe liberally also. England, however, where so great an impulse has recently been given to musical studies of the most refined and perfect description, ought not to remain content with following in the wake of a German Town, whatever glory it may have acquired by having been the birth-place of Beethoven, in a tribute of this sort to talent which is no where better understood or more justly appreciated. But it is not too late; the hint thus seasonably given, and promptly acted upon, England may also contain her "monument to Beethoven."—*Times*.

And why not to Haydn and Mozart? A triple concert upon the same grand scale; (one part being devoted to each composer) and a triple monument, with medallions of the three illustrious men upon it, would be a worthy tribute on the part of the English musical public, and might possibly stimulate our continental neighbours to render the same honours to geniuses whom they have so disgracefully neglected:

Operas, Concerts, & for the ensuing week.

Saturday, 15th Italian Opera. Drury Lane, Mme. Schroeder's benefit.
 Monday, 17th Sig. De Begnis' Concert, King's Theatre, Morning.
 Tuesday, 18th Italian Opera.
 Wednesday, 19th Concert for Beethoven's Monument, Drury Lane.
 Thursday, 20th Italian Opera—perhaps.

NOTICE TO CORRESPONDENTS.

Many thanks for the two Nos. of "The Analyst."

WEEKLY LIST OF NEW PUBLICATIONS.**PIANO-FORTE.**

Arnold (J. B.) The Taglioni Diver-
 timento, consisting of favourite
 Airs, danced by Mlle. Taglioni **GEORGE**
 Bochsa (N. C.) The Pas Mèlange
 from Albert's Ballet of "Le Cor-
 saire," composed and arranged
 by **D'ALMAINE**
 — The celebrated Galop in
 Ditto, by Ditto **DITTO**
 Czerny. 3 New Duets for Piano-
 forte **COCKS**
 — Souvenirs des Contempo-
 rains, 6 Opera Rondos **DITTO**
 — Pasta Walzer **DITTO**
 — Piennig Ditto **DITTO**
 — "Or che in cielo," from
 Pacini **DITTO**
 — Beethoven's Pastoral So-
 nata **DITTO**
 — Ditto Pathetic Ditto **DITTO**
 — Ditto Ditto, with Funeral
 March **DITTO**
 — Galope, en forme de Rondo,
 sur des Motifs favoris d'Auber. **CHAPPELL**
 Done J.) Highgate Quadrilles .. **MASON**
 Etherington (W.) Quadrilles from
 Rossini's Operas **DITTO**
 Her Majesty Queen Victoria's
 March, composed by Edwin
 Merriott **D'ALMAINE**
 Kosof. Mes Reconnoissances, 3
 Waltzes by **LONSDALE**
 Kemp (W.) "Partant pour la
 Syrie," with Variations **MASON**
 Marigold. Brilliant Rondo by,
 op. 8 **ALDRIDGE**
 Rank (C.) Les Magiciennes Quad-
 rilles **MASON**
 Rimbault (S. F.) Duc de Reich-
 stadt's Waltz, arranged by .. **D'ALMAINE**
VOCAL.
 A wanderer I. (2nd edition.) J.
 Sinclair **MASON**
 Dry be that tear. Air, Neilson .. **ALDRIDGE**
 Down by the sea. Ballad, F. W.
 Smith **GEORGE**
 Gypsy party. (2nd edit.) Blewitt **MASON**
 God save the Queen. **FALKNER**
 — Ditto, arranged by George
 Cleland **GEORGE**
 Hark, 'tis liberty. Sung by Gui-
 b'e in Norma **CHAPPELL**
 I ne'er will see thee more. S.
 Glover **FALKNER**

I breathe again my native air.
 Thomas Benham **JEFFERYS**
 Ladye Jane. (2nd edit.) G. Linley **MASON**
 Star of Love. (2nd edit.) J. Sin-
 clair **DITTO**
 There's nothing like pride about
 me. Comic, Bruton **DITTO**
 There is an hour of peaceful rest.
 Song, Kosof **LONSDALE**
 Twine not for me those summer
 flowers. T. H. Severn **MASON**
 The Agony Bill. (2nd edit.) Comic **MONRO**
 The Cachucha, for 1 or 2 Voices,
 and Piano-forte. Original Span-
 ish words, 2nd edit. **JOHANNING**
 — for 1 or 2 Voices, for Voice
 and Guitar, Ditto **DITTO**
 Verini. Three Ariettas for 1 or 2
 Voices, with Guitar Accompt. **ALDRIDGE**
 When the village is wrapt in quiet
 sleep. Song of the Mountain
 Fairies, James Wilkinson. **GEORGE**
 Wapping Old Stairs. Percy,
 newly arranged by Horsley **CHAPPELL**
 Wake, maiden wake. Serenade,
 composed and sung by Balfé .. **DITTO**
 You say I love not. Ballad, T.
 H. Severn **MASON**

FOREIGN VOCAL.

Del mio Viole. Arietta, by the
 composer of "Queen of my
 soul" **ALDRIDGE**
 Gabussi. Le Gioviette Irlan-
 desce. Duetto, Soprano e Con-
 tralto **ROOSEY**
 Si amabile speranza. Donizetti,
 Guitar Accompt. by Brandan .. **LONSDALE**

HARP.

A celebrated Piedmontese Air,
 with Vars. by Dalvimare. New
 Edition, corrected by G. Von
 Holst. **GEORGE**

MISCELLANEOUS.

Stanca di piu combattere, arranged
 for Flute and Piano-forte by F.
 Hill **HILL**
 — for 2 Flutes and Piano-
 forte, by Ditto **DITTO**
 Wheatstone's Patent Concertina.
 Fantasias, introducing Airs from
 Anna Bolena, Otello, and Semi-
 ramide. Nos. 4, 5, 6, by Joseph
 Warten.